

# With The First Nighters

THE next two weeks and probably longer will be somewhat sad for those who are in the habit of going to the theatre, and those who like to please them. The town is as dead as a doornail, theatrically, even if it is full of star performers, but there is nothing to do but grin and bear it, and feel sorry for those whose engagements have been temporarily cancelled here and elsewhere.

If the health authorities would relent for just one day, would it not be a splendid idea to get the best people of the stranded companies together and give a big benefit performance? It would help them all, and be a boon as well to the many who have no place to go.

## ORPHEUM

THE one night stand at the Orpheum this week was sufficient for those who appeared on the stage to prove that any who could not attend during the remainder of the week on account of the closing were missing something good, and that in spite of the fact that the orchestra, the stage hands and everyone else in the house suddenly affected by the closing were up in the air about a thousand feet.

As a general thing the opening act cannot be relied upon for much entertainment, but that is reversed in the new bill, with Leonard Gautier's Animated Toyshop, in which some of the cleverest dogs and ponies ever seen in an animal act are presented.

They are followed by a novelty called Columbia and Victor, in which Barto & Clark are heard, but not seen for some time, being inside of a couple of phonographs. While they are out of sight they indulge in some merry persiflage in reference to their experiences while being moved, as phonographs, from house to house. Upon appearing they indulge in considerable dancing and more repartee and the act is a real novelty.

Those French girls can do almost everything according to the program, and their versatile performance, which includes astounding acrobatic stunts, dancing, an unusual trapeze performance and numerous French-American songs, each of which must be sung in a different costume. Jimmie Conlin and Myrtle Glass, with the assistance of a piano, create plenty of fun. Conlin's natural appearance, with a little make-up to exaggerate it is, with his performance on the piano, a show in itself, and Miss Glass is somewhat prepossessing and sings a new song or two with a punch.

Carter DeHaven and Flora Parker, with Henry Cohen at the piano, are the headliners as usual when they appear on a bill, and their return to vaudeville was greeted with more than mild acclaim by the one-nighters. They dance and sing as well as ever in a brand new and attractive setting, and Miss Parker's costumes are extremely artistic.

The Bison City Four have played the circuit for a long, long time, and while it would be just as well to eliminate some of their horse-play, the act is never lacking for applause. The hit of the performance was the knitting finale.

Maria Lo, poseuse, finishes the excellent bill with some art studies quite out of the ordinary. The various performers who appeared on Wednesday will be here until tonight, but it is doubtful if there will be a chance to see them again, which is quite regrettable.

## "YOU'RE IN LOVE"

THE music of Rudolf Friml probably had more to do with the success of "You're In Love" in New York than anything else, while with the company presenting it on the road it was practically all that saved it.

Theatregoers have been hungry for a real musical comedy for many months, and in this Hammerstein offering they get it in the score with an occasional sparkle of comedy even if both suffered in presentation here. There is a lilt and charm and go in the music that is irresistible, but little else to appeal in the collection of people entrusted with the production. Oscar Figman was very good in a characterization similar to many he has given us before. He is always best in character work. Alice Johnson as Mrs. Peyton was well played and her ideas on marriage replete with fun. There were few voices in the company to go crazy about but that of Ben Wells, Elmer McCune and Jerome Brunen were the best. Virginia Watson and Easton Younge were best when they danced, and speaking of dancing the sailors Maxson and Brown in their eccentric work were so superior that it seemed strange to find them in such company. The girls in the chorus were frowzy and the men perfect dears. Taken as a whole as the theatrical game goes, a manager who might examine their questionnaires would put them in the third class.

But the music—no one can get away from that, and the tuneful lyrics will reoccur in memory for many a day.

## PANTAGES

"Ocean Bound," a colorful musical comedy with Edna DeGrenville, Cecil Hines and Joe Phillips, headed the one-day bill at the Pantages and they, with Tom Alken and a fairly attractive chorus, sang and danced their way to popularity with the Pantages audiences, before the word came to quit. As a whole, however, the bill is not up to the usual Pantages standard.

Ingersoll who, apparently, borrowing an idea from Lombardi Ltd., drapes a couple of models according to his ideas of fashion.

Anderson and Rean presented a sketch called "Out of Work," which was not particularly appealing. Eddie Ross and his harp jazzed the crowd into good humor and the "World in Harmony," in which various nationalities were represented, was somewhat new in musical acts.

## YANKS KIND TO FRENCH KIDDIES

THE French kiddies love the American Doughboys, and the American Doughboys are never tired of showing their friendship and sympathy for these little children of France. The thing that particularly appeals to the American soldiers is the fact that so many are fatherless and that time and time again they have been compelled to leave their homes and become fugitives before the Hun advances. But invariably when the reaction comes and the Boches retire the children in some mysterious way reappear. Nothing apparently frightens them. The progress of the American legions to the front excites their admiration, and they have a feeling of adoration for the big, strapping boys from the sister republic across the sea, who never hesitate to share their "chow" with their little French friends.

The children of France are characteristically shown in "America's Answer," the new official government picture.

HOBART BOSWORTH who created such a furore in the East and in a few of the Orpheum houses last season with his thrilling one-act dramatization of Jack London's famous "The Sea Wolf," has been booked for the Orpheum circuit and will begin his tour shortly. Bosworth's characterization of Wolf Larsen, the brutal skipper in "The Sea Wolf," has been hailed as one of the finest things ever done on the stage.

## "GO EASY, MABEL"

A NEW Woods production to go into rehearsal immediately is that of a farce, called "Go Easy, Mabel," written by Wilson Collison. Walter Jones, John Cumberland and Hazel Dawn are already engaged for it.

Miss Dawn's presence in "Go Easy, Mabel," is made possible by the interment of "Dolly of the Follies," in which she played the title role.

## THE LONDON STAGE IN THE OLD DAYS

THE eighteenth century stage was not lacking in splendor, for the age was one of glitter and gaud, but throughout it all ran no keynote of harmony.

At the time of the production of General Burgoyne's indifferent comedy, "The Maid of Oaks," Garrick spent fifteen hundred pounds on the

scenes alone, a sum which would not be inconsiderable at the present day when the purchasing power of money has decreased by half, while some eight years before he had given twice that amount to adequately stage the extravaganza, "A Chinese Festival;" and yet he dressed Macbeth in a suit of scarlet and gold. As we thumb old folios we can only marvel that such gross incongruities as Hamlet in a bag-wig, Cato in a flowered dressing-gown, Portia in a salmon-hued sack, and Cleopatra in a capriole and hoop skirt, could have escaped the attention of press, people and players. A very few of the guineas lavished on Burgoyne would have given tights to the Dane, a toga to the Roman and diaphanous drapery to the beautiful Queen of the Nile. Dr. Johnson, the pompous, saw Mercutio don a cocked hat laced with gold, a Steinkerk cravat with flowing ends of Flanders lace, a velvet coat, and gold buckled shoes, and thought him none the worse for that. Some years later, Kemble played Hamlet with the ribband of the garter beneath his knees, an honor which the melancholy prince might not have scorned, but surely could not have earned.

In matters of stage business, anachronism was equally striking and sometimes sounded even the depths of buffoonery. There was Barry's effect in "Alexander," of which O'Keefe said, "Not only is it beautiful, but never have I seen anything to equal it for simplicity." "In the triumphal entry into Babylon," says Doran, "he was drawn down the stage in his car by uniformed soldiers. When he alighted to address them, each man placed his hand upon some portion of the chariot, the machinery of which broke up into war accoutrements; the wheels into bucklers, the axles into sheaves of spears, the body of the vehicle into swords, javelins, lances, standards, etc. All which likely work having been accomplished, and the soldiers having arranged themselves in battle array, Alexander addressed his easily provided army amid a hurricane of applause." Then there was old Mosop, who, in "Macbeth," invariably broke his prepared truncheon over the messenger's head, without ever reflecting that the cheapest of cast iron is supposedly tougher than the best of skulls, and Quin, who, as Falstaff, disdained the tree stump prescribed by the author and sat on the battlefield in a red velvet chair.

As though this was not enough, some beauty of the theatre delivered a prologue before the play began, and some other stepped out of her role of tears that tragedy might come to a fitting end in an epilogue of more or less blatant comedy. What fair actress of heavy parts would today conclude her performance as did sweet Anne Oldfield the role of Andromache with such nauseous lines as—

"I hope you'll own that with becoming art